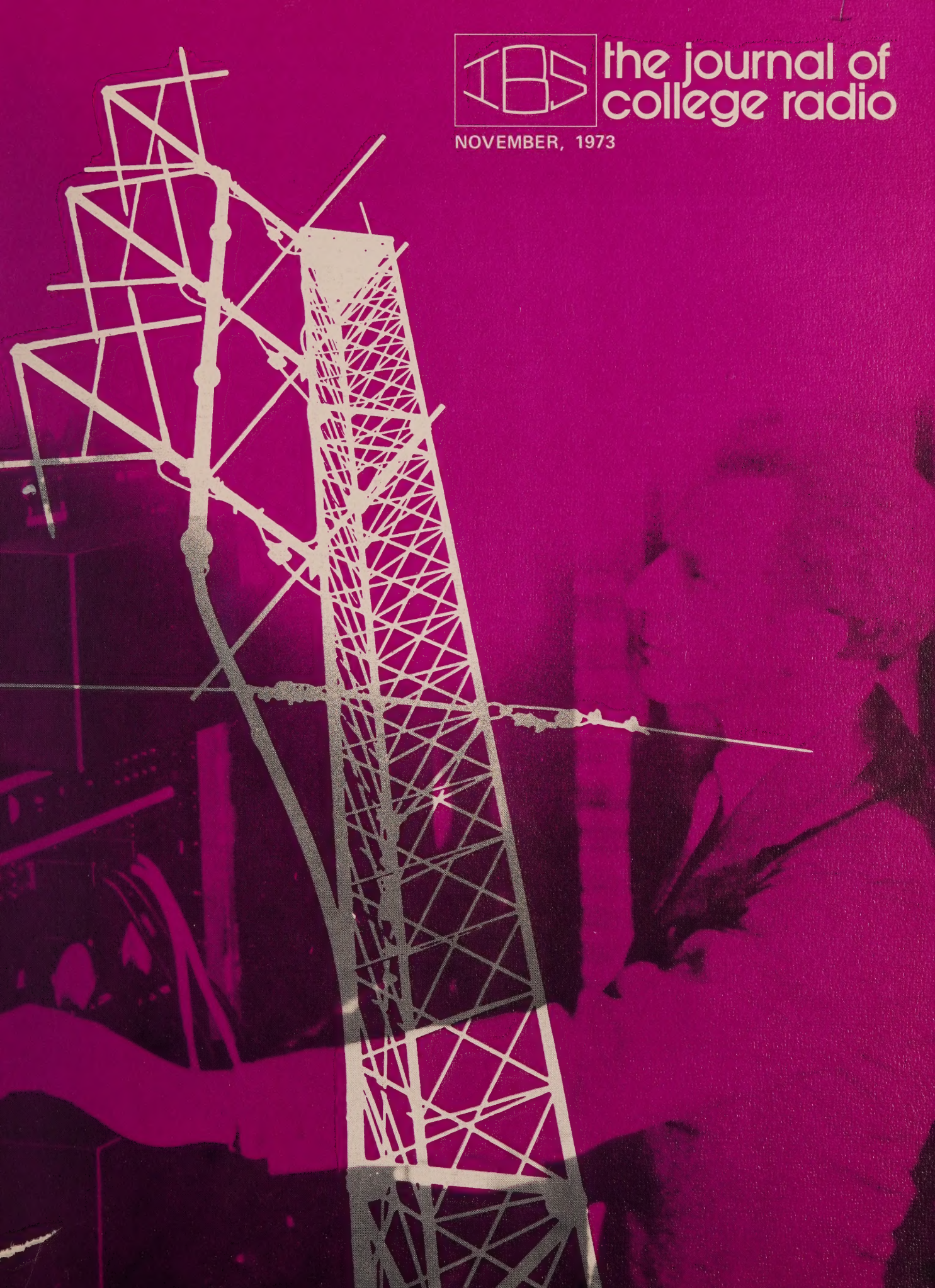




the journal of  
college radio

NOVEMBER, 1973





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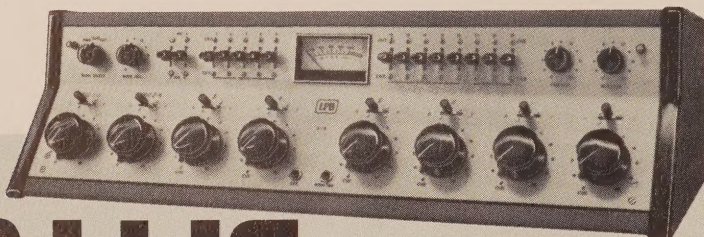
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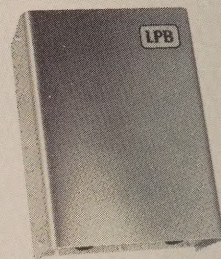
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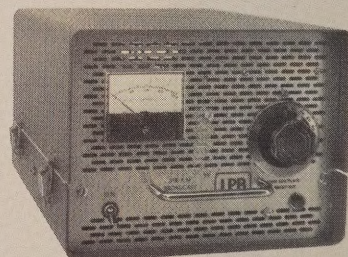
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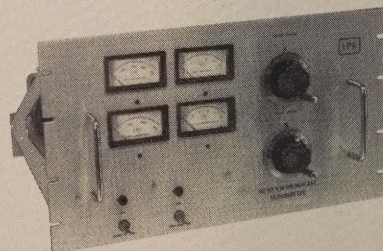
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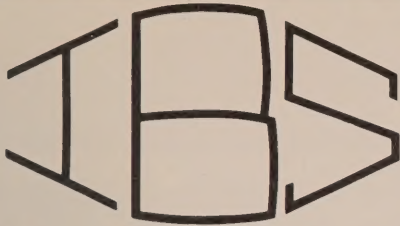
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# the journal of college radio

NOVEMBER, 1973  
VOL. 11, NO. 3

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## ON THE COVER

40 Years Ago — Leopold Stokowski and Harvey Fletcher demonstrated the first transmission of stereo sound. Stokowski is shown in 1933, at Washington's Constitution Hall, adjusting the controls on early stereo equipment. Music played by the Philadelphia Orchestra at the Academy of Music in Philadelphia was transmitted to Washington, D.C. — Photo courtesy of Bell Labs.

**IBS, INC.**  
President  
**DON GRANT**

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Intercollegiate Broadcasting System, Inc.

**Central State University**

**Department of Oral Communications      Edmond, Oklahoma 73034**

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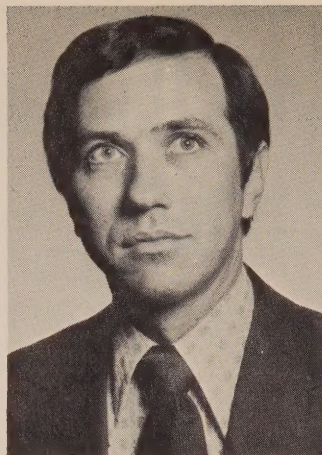
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# Publisher's Report...

JACK  
DESKIN



Last spring, IBS established a sales committee which is charged with the task of (1) collecting information and materials for a central clearing house on college radio advertising and sales, and (2) supplying information to national advertisers and agencies. The committee needs the help of all stations which solicit advertising. The committee is trying to prepare packages for J. Walter Thompson Advertising (7-UP), Darcy-Macmanus-Intermarco (Budweiser), and Six Flags over Georgia. With the information

received, the committee hopes to have campaigns ready for January, 1974. Of course, other campaigns are in the mill and could be ready by the first of the year also.

Please send the following information to the sales committee:

1. Station rate card;
2. Copy of station's contract form;
3. Copy of station's invoice/affidavit of performance form;
4. List of all clients, local and national;
5. Brief outline of station's business

operation (contract deadline, copy and billing procedures);

6. Person in charge of sales and/or general manager;

7. Potential audience;

8. Surveyed or estimated listening audience.

With this information, the sales committee hopes to prepare a rate and data service for agencies and their clients. As your information changes make sure you inform the committee. This is a project which can help your station and college radio in general, so please send your information as soon as possible to:

Chairman, IBS Sales Committee  
c/o WLDC, Loyola University  
6363 St. Charles Avenue  
New Orleans, LA 70118

Feedback is a very important aspect of the communication process. For us to do a good job of presenting the issues to you, we need feedback as to your thoughts on various topics. What is your response to the ascertainment of community needs survey proposed for educational stations? How do you feel about the all-channel radio legislation which would require all new radio sets sold in the U.S. to be capable of receiving both AM and FM stations? What are your ideas on programming? And there are many other topics which desire your thoughts. Let us know your feelings.

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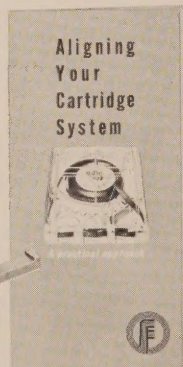
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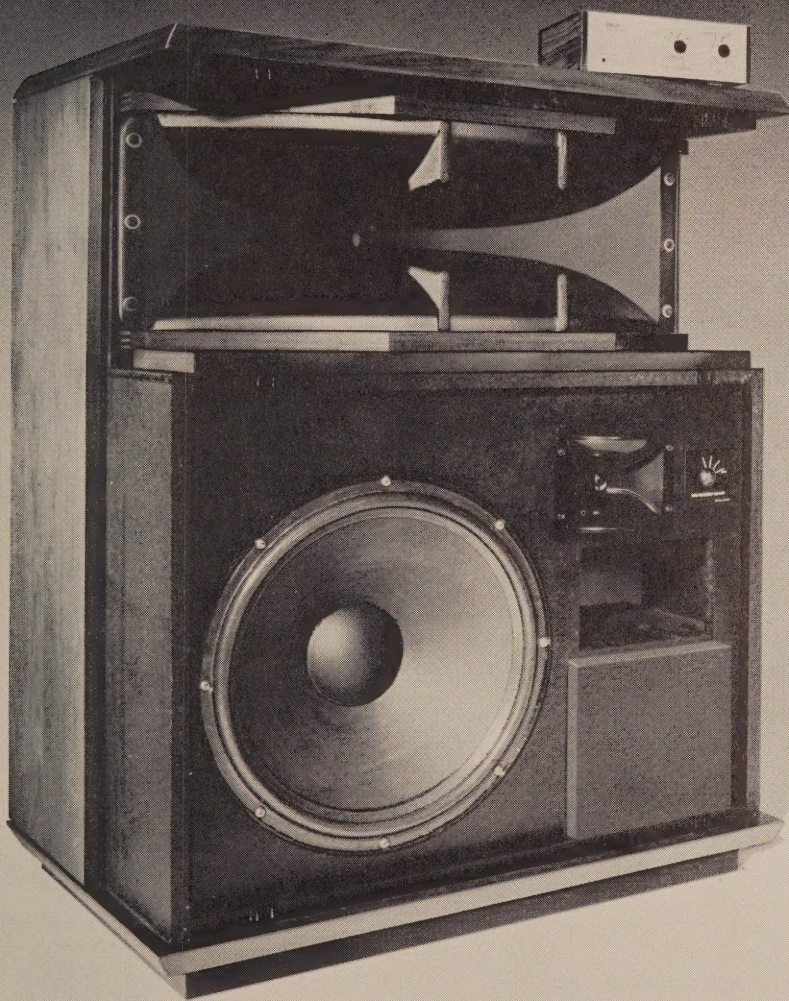
## IBS - MBC AGREEMENT

The formation of the IBS-Mutual Cooperative trade agreement wherein, members of the Intercollegiate Broadcasting System may receive the services of the Mutual Radio Networks without charge in return for submission of tape cuts on "Youth Opinion." Mutual seeks additional college affiliates and material for their "Youth Opinion" segment. IBS Station Affiliates may avail themselves of this service by gaining permission of the local Mutual Affiliate and paying for a local interconnection to the cooperating Mutual station. Due to the large number of Mutual stations, the line charges to the nearest point of connection are minimal.

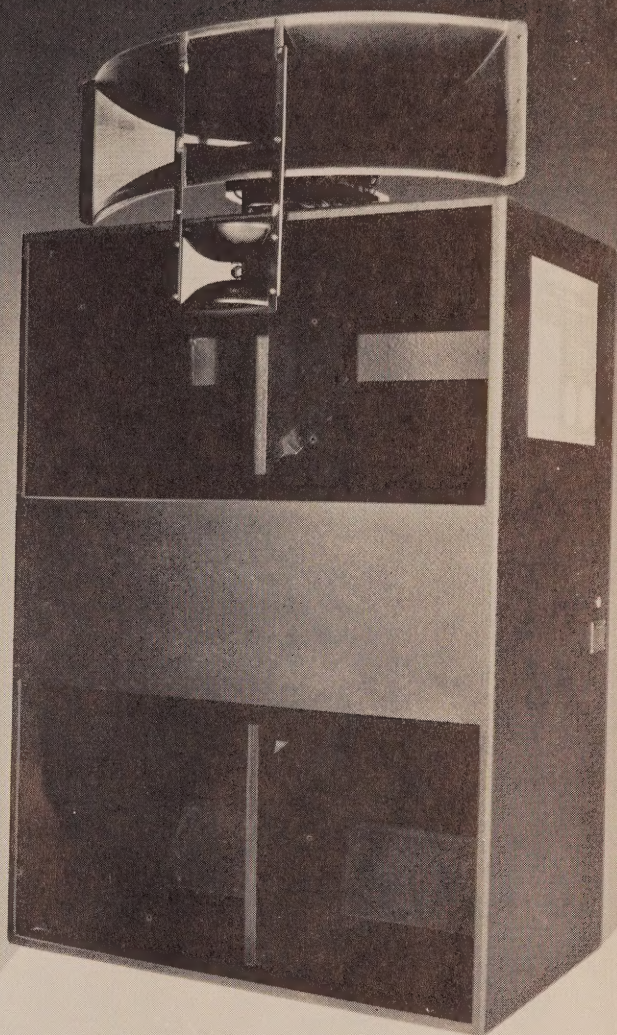
Further information may be obtained by contacting IBS or Bill Haskell, Station Relations, Mutual Broadcasting System.



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## STATION OF THE MONTH:

# wnyu radio

WNYU, the newest sound on the FM dial in the New York metropolitan area, broadcasts in stereo Monday through Friday, from 4 p.m. until 1 a.m. The station endured a lengthy struggle to reach FM status.

More than ten years ago, negotiations began that would eventually enable WNYU to broadcast over the last available FM frequency in the New York area.

The frequency, 89.1 megaHertz, was originally reserved by the Federal Communications Commission for the United Nations, which declined to use it. A scramble ensued for ownership of the channel, resulting in a decision allowing New York University's radio station, WNYU, and Fairleigh Dickinson University's WFDU to share the frequency.

Years of negotiations produced a shared-time agreement, whereby WNYU

would have rights to broadcast Monday through Friday, 4 p.m. to 1 a.m., the remaining time to be allotted to WFDU.

WNYU is student-operated and managed. The station operated since its inception as an on-campus-only AM facility, with studios at both the University Heights and Washington Square campuses of NYU. (The entire operation was consolidated at Washington Square on June 1, 1973, due to the sale of the University Heights campus. The FM transmitter and antenna tower remain on that campus, which now belongs to Bronx Community College.)

The on-campus station has not been without its high points. During the spring of 1970, college campuses throughout the nation underwent a period of turmoil and restlessness caused by the killings at Kent State University and the Cambodian

affair. Students protested by boycotting classes and holding mass rallies.

Once the full scope of these events was realized, WNYU felt it necessary that colleges throughout the nation know what was happening on each other's campuses. To this end, it established a national college network, dubbed the Moratorium Radio Network. The Network had over sixty members, more than half of them over-the-air FM and AM stations. The project was financed with a grant from the Playboy Foundation.

The Network operated over a three-day period, with most broadcasts originating from the WNYU studios, including news feeds from college stations around the country. The Moratorium Radio Network itself made national news headlines, and with them, national recognition for WNYU.

Meanwhile, wheels were in motion to



make the FM station a reality. Years had passed, due to one delay after another. Tentative "air dates" were set, but never realized. This was cause for frustration among the staff members, who felt that matters were out of their hands, and that WNYU was at the mercy of numerous bureaucracies. Perseverance overcame feelings of hopelessness. The University, station staff and management were determined to get WNYU on the air.

In February of 1973, construction of the broadcast tower began. It was completed by mid-March. The station then had to conduct equipment tests over-the-air. The results of these "proof of performance" tests were submitted to the F.C.C. with the station's license application.

On May 2, the Commission informed WNYU that its application had been approved, and that it could take its place on the last open position on the FM band in New York (along with WFDU, which had been on the air for about 1½ years).

The next day at 4:00 p.m., the labors and dreams of the hundreds of people who had been associated with the station over the years came to fruition with the initial broadcast.

N.Y.U. President James Hester spoke the first words: "This is something that the students of New York University have

been looking forward to for over a decade and for which we've worked very hard. We believe that the University has a great service to perform to members of the community in providing the sounds of a vital urban University . . . We believe that this will be a great addition to the joy of living in New York City."

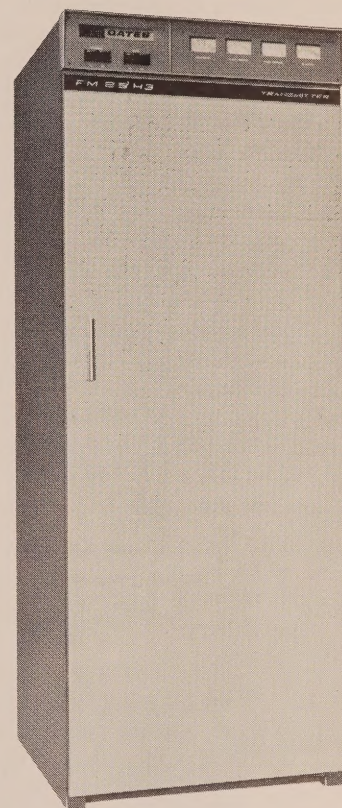
Some 35% of the programming is educational, instructional, public affairs and news. The remaining 65% is music programming.

The on-campus AM station still operates during the academic year, with music and news. It is on every day for the enjoyment of N.Y.U. dormitory residents, and serves as a training ground for FM personnel. Emphasis is on FM programming.

Public Affairs Director Bruce Hest said: "Our goal is to present inventive and original concepts in broadcasting; the type of community-oriented music and public affairs programs that will fill a void left by commercial stations."

WNYU's stereo signal reaches throughout the New York metropolitan area, into parts of Connecticut and New Jersey. Said Station Manager Michael Farrell: "It's a great challenge, developing programs to serve such a large and diversified audience. But I am confident that WNYU can and will meet that challenge."

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Quincy, Illinois 62301, U.S.A.

MORE INFO? CIRCLE SERVICE CARD ITEM 61.



*WNYU-FM Master studio in on-air operation. A new Master studio is under construction. The current Master will be used solely for production.*



# WDCV-FM

## Now on the air at Dickinson College

WDCV-FM has begun broadcasting from Dickinson College after four years of extensive and sometimes frustrating preparations.

The campus station, at 88.3 FM, received Federal Communications Commission approval to go on the air the last of October under "program test authority" provisions, pending final FCC inspection of technical operations.

Dedication ceremonies for the new facility were set for the start of the broadcast day November 7. WDCV-AM, heard in college dormitories since 1962, will continue to serve the campus audience.

"We hope to be a supplement to local radio," said Philip Wirth, station manager.

"One of our major goals is to provide a concept of campus life and activities," he continued. "We will broadcast numerous college events, Dickinson sports, concert series, and we also want to involve local

schools by providing in-class programming where possible."

The station, beaming to an estimated 25,000 listeners within 10 miles of Carlisle, Pa., signs on at 5 p.m. weekdays, concluding its broadcast day at 2 a.m. Though authorized 24-hour operation, staff shortages preclude a longer schedule Monday through Friday. However, weekend broadcasts start at noon.

Wirth describes WDCV-FM programming as "progressive music" containing some classical, rock, jazz and blues. Additionally, there are hourly world news summaries making use of United Press International wire service and American Broadcasting Co. news reports. A 7 p.m. half-hour news wrapup highlights the reporting schedule.

Other programming includes Canadian Broadcasting Corp. and Detroit Economic Club presentations, and future offerings

from National Public Radio.

Original radio plays also make up the broadcast schedule, with a locally produced version of Orson Welles' infamous "War of the Worlds" aired Halloween night.

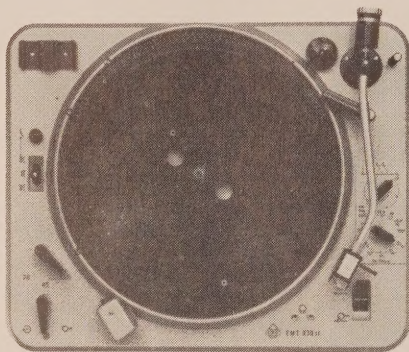
Staffed by some 60 student volunteers, WDCV-FM is licensed to the college's board of trustees as a 10-watt educational station and is governed by a board of directors composed of administrators, students and faculty.

FM plans formulated four years ago were delayed by late equipment arrival and red tape, Wirth said.

The station is a member of the Intercollegiate Broadcasting System and operates from modern studios in the college's student union building.

WDCV sent its first signal to college buildings 11 years ago when its AM operation took to the air. It was born in the attic of a classroom building, using makeshift equipment with egg cartons tacked to the wall for acoustical purposes. In those days improvisation was the by-word and it still is to an extent since some of the station's equipment is of hand-me-down variety from various college departments.

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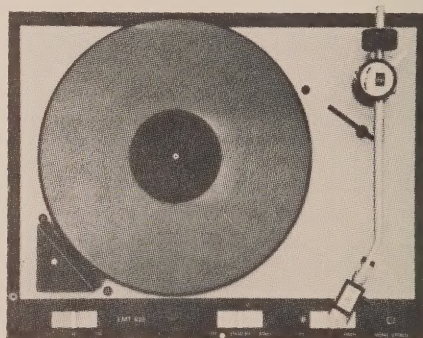
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# WGRE-FM

## 25 Academic Years of FM Broadcasting

WGRE-FM, DePauw University's radio station, celebrated the beginning of its 25th full academic year of broadcasting October 1. The occasion was highlighted with the visit and a major address by FCC Commissioner Richard E. Wiley. The Greencastle, Indiana, station is completely programmed and produced by DePauw students and broadcasts 18 hours a day.

Now in modern facilities with increased power, WGRE-FM officially tried the airwaves on October 1, 1949, as the nation's first 10-watt educational radio station.

The idea for WGRE-FM's development can be traced as far back as 1928. On December 2 of that year, the first in a series of church services was broadcast via remote control to WFBM in Indianapolis. It was not until 1941, however, that broadcasting at DePauw acquired the glimmerings of permanency. That year, publisher Eugene Pulliam, president of WIRE in Indianapolis and a DePauw alum, donated studio equipment and air time for two fifteen-minute programs to be broadcast from DePauw and aired over WIRE. In conjunction with this venture, DePauw's administration formed a radio advisory council and paved the way for WGRE's birth.

Obtaining its FCC license in the fall of 1948, the station went on the air for an experimental broadcasting period in April of 1949. By October, the studio launched what has now become an integral part of

broadcast communication education at DePauw.

By the 1950's the studios had moved to the center of the campus in DePauw's Memorial Student Union. The station increased its power and expanded the programming schedule. Student interest blossomed and WGRE-FM responded with major broadcasts of campus and community activities. The guidance through these years was provided by the professional attitude of the station's director, Professor Elizabeth Turnell, who retired in 1971.

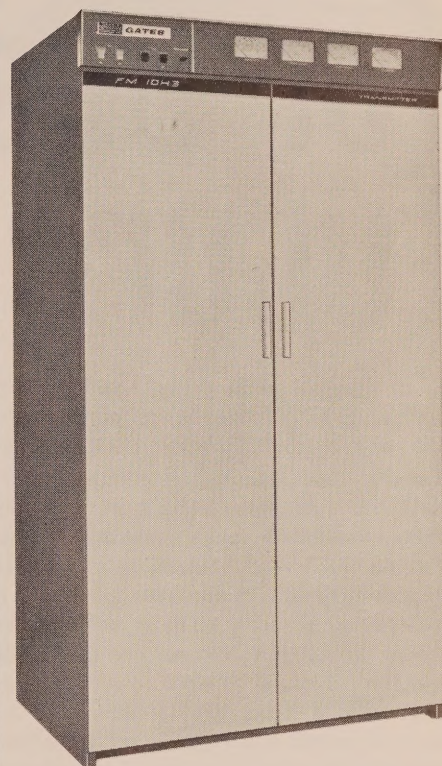
Today the station operates with a core of paid students, professionals and student interns, whose numbers in some semesters reach as high as fifty. A fully-staffed news department handles local, state and regional happenings, is an integral part of a state network of "audio" reporters and does considerable remote programming for special events. Sports is also a major operation of the station. An enthusiastic sports department broadcasts all major DePauw sports events from football in the fall to baseball in the spring. Plans are currently underway to expand the coverage of track and swimming events as well. Major educational, instructional and entertainment programming is also included in a full daily WGRE-FM programming schedule.

Dr. John R. Bittner joined the DePauw faculty this fall and will direct the University's expanding broadcast communication curriculum.



WGRE-FM reporter Amy Brandli interviews FCC Commissioner Richard Wiley during his visit to DePauw University.

If you operate an FM station with 50,000 watts E.R.P., there's one transmitter that's best for you.



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Designed for exceptional fidelity and maximum reliability, this 10,000-watt transmitter features . . .

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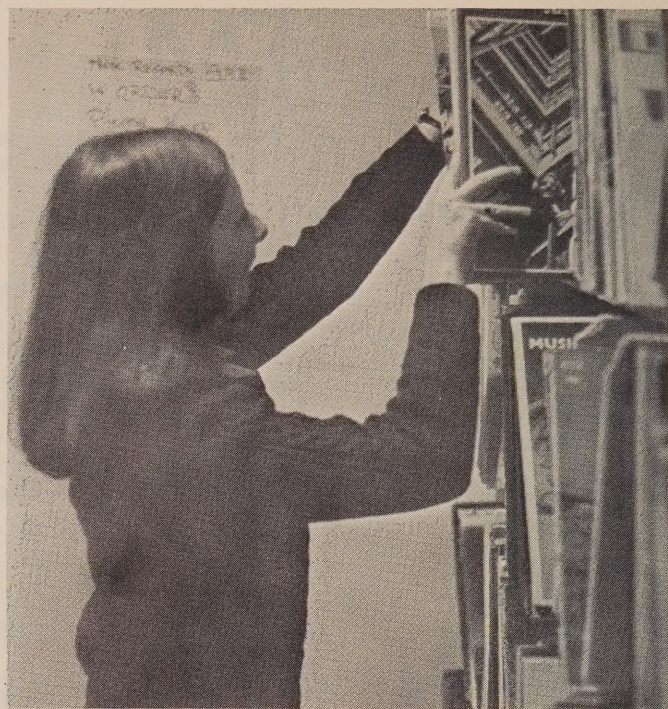
MORE INFO? CIRCLE SERVICE CARD ITEM 63.



# WVM - an ear for the future...

In the past eight years, Lyndon State College in Lyndonville, Vermont, has seen the greatest rate of growth, both physical and academic, than in any other period in its history. As part of this growth, WVM came into being seven years ago, under various call letters, stumbling to find its proper function in the atmosphere of a college community. There were times when the station had neither the funds nor the personnel to operate on a regular basis. There were times, when, due to lack of proper supervision, WVM staffers had no idea how to go about operating a station. The station suffered in both audience ratings and programming. Its

*Night personality Michael Fournier screens a new release.*



*Staffer Mary James checks in some new releases.*

haphazard reputation caused cynicism and reluctance in its continued operation on the part of both the student body and the administration.

Times change. In 1972, WVM became an independent organization, allowing for a complete changeover in programming policy and personnel. Since then, WVM has been on the air regularly, working a nine month per year schedule. Interest and enthusiasm have grown, reflected best by a continuous increase in staff members, campus and community support, and the size of the listening audience. Relationships between the station and college radio organizations, publications, and record companies have been established and built upon, allowing

for a great diversity and variety in program format. The past silence of the Lyndon State campus has been shattered in recent years by WVM, which is reaching, grasping to find new outlets of expression.

Vermonters are noted for their outspoken independence. To natives, this independence is more than just trait; it's pride and an accepted way of life. In this respect, WVM reflects the Vermont tradition. Programming demonstrates this independence, as WVM allows the content of each show to be determined by the discretion of the individual. The assortment of personalities of staffers, combined with an open request line, provide the young adult audience in central Vermont the only AM and FM outlet geared to their tastes. Exposure to any new recorded material comes to Vermont via WVM, making Lyndon State an important testing ground for new artists and their releases. The WVM music survey, published weekly, is based solely on the request line, which is open to the public some 17 hours per day.

WVM has just begun its real growing period. With a new studio and over forty new staffers, concern has been expressed with regard to making the station a true student organization. WVM suggestion boxes and a suggestion line are open to all constructive criticism, and requests for new programs are always acted upon. The allowance for constructive feedback and experiment has proved most successful,





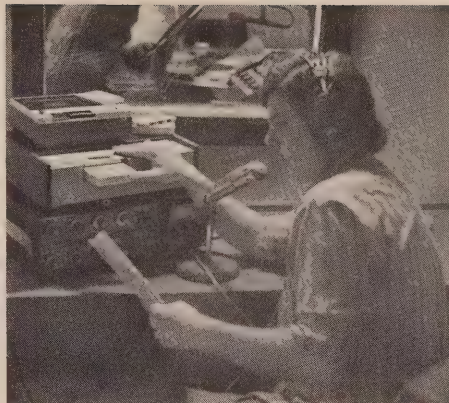
*Music and Program Director Michael Thurston caught at the microphone during his evening show.*

and has been the basic tool in the implementation of new station policies and programs. Some results have been realized in interview shows with students and administration, reflecting the academic and social sentiment on campus; special documentary-style programs on composers and their works, news specials on local and national events, and department presentations via radio.

Serials have been started featuring local groups and their music, readings of original student work, and the station works closely with the campus lecture series, resulting in constructive interviews with such people as Dick Gregory, Mort Sahl, and the cast and crew of The American Road Company.

The motto for WVM could easily be stated as "make it work." The future for WVM looks good, as growth is not considered just as a thing of the past, but as a viable route for the future, as well. Staffers are working on new projects, expanding the news department, sports department, and the production facilities. WVM is an IBS station, belongs to the American College Radio Network, and is seriously considering major network affiliation. Just this year, cable FM has increased the listening audience by over 10,000 people!

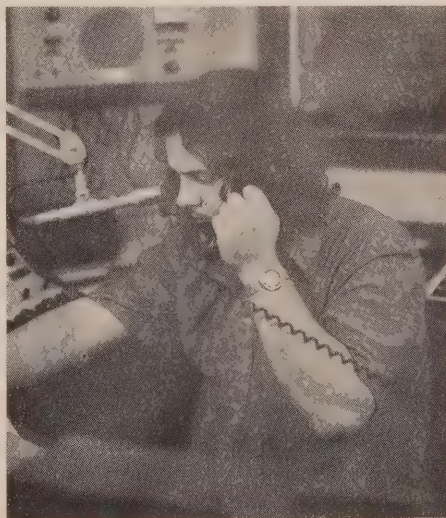
The philosophy of broadcasting behind WVM is simple. Communication is a two way process in which interaction is measured by both the ability to express and interpret intelligently. The open ear WVM offers to students and citizens allows them the voice they need to reach the audience their opinions affect. Through responsible representation, WVM radio has become the voice people



*General Manager John Frawley cuts in for news and some commercials, as staffer Judi Douglas, far studio, prepares for her evening show.*

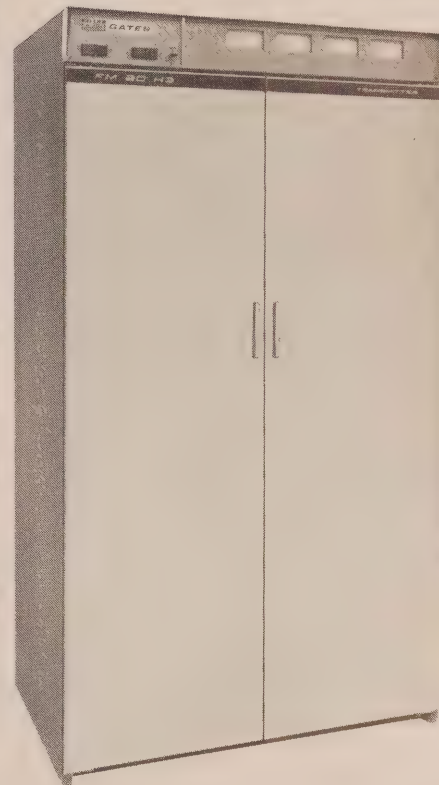
listen to and respect, both for its sense of presentation and its demand for justice.

Radio is a machine that is manipulated by people to say what needs to be said, or it is simply a machine. At WVM, we like to feel that people are our main component, for without them, the other components, regardless of quality and quantity, would not function at all. This respect for human expression and ideas has been the most valuable asset in the growth of both Lyndon State College and WVM radio. With all the trends of the time, and the coming and going of fads in broadcast design, we can be sure of only one thing . . . if we have the people, with their concern and their need to speak, we have a realistic and honest basis for true communication. The quality of any station does not depend on the size or the amount of money with which they operate, but rather, the attitudes, and the quality of mind in which they assume the task of serving the people they represent.



*Michael Thurston responding to the WVM request line. (author of story)*

**If you operate an FM station with 100,000 watts E.R.P., there's one transmitter that's best for you.**



## **The Gates FM-20H3**

Designed for maximum efficiency and minimum operating cost, this three-tube, 20,000-watt transmitter features . . .

- Highly efficient amplifier circuits and conservatively-rated components for economy.
- Dependable Gates "Vari-Line" silver-plated tank.
- HV silicon power supplies.
- Automatic recycling.
- Full metering.
- Motor-driven output control. (Automatic output power control optional.)
- Plug-in stereo and SCA generators.
- Gates solid-state TE-3 exciter that's unsurpassed for fidelity and stability.

And a lot more that makes the FM-20H3 the finest transmitter available for Class C FM stations. Write for more information.

**HARRIS**

**GATES DIVISION**  
Quincy, Illinois 62301, U.S.A.

MORE INFO? CIRCLE SERVICE CARD ITEM 64.





# INFORTAINMENT '74 →

IBS NATIONAL CONVENTION - APRIL 5-7

HOTEL STATLER HILTON - NEW YORK CITY

## PRELIMINARY SCHEDULE

### Friday, April 5, 1974

Registration: 11 a.m. - 4 p.m.  
Exhibits: 11 a.m. - Midnight  
Opening Session: 3 p.m. - 3:50 p.m.  
Micro-Meetings: 4 p.m. - 5 p.m.  
Micro-Meetings: 5:10 p.m. - 6 p.m.  
Dinner Break and CBS Records Studio Reception: 6 p.m. - 8 p.m.  
Regions Meetings: 8:30 p.m. - 10 p.m.

### Saturday, April 6, 1974

Registration continues: 8 a.m. - Noon  
Exhibits: 8 a.m. - 1 p.m.; 3 p.m. - 6 p.m.  
Micro-Meetings: 9 a.m. - 10:20 a.m.  
Micro-Meetings: 10:30 a.m. - 11:45 a.m.  
Lunch Break: 11:45 a.m. - 1 p.m.  
General Caucus: 1 p.m. - 2:30 p.m.  
Micro-Meetings: 2:40 p.m. - 3:30 p.m.  
Micro-Meetings: 3:40 p.m. - 5 p.m.  
Iota Beta Sigma Bi-Annual Conclave: 5 p.m. - 5:45 p.m.

Iota Beta Sigma Reception: 5:45 p.m. - 7 p.m.

Convention Banquet: 7 p.m. - 9 p.m.

Industry Sponsored Show & Reception: 9 p.m. - Midnight

### Sunday, April 7, 1974

IBS Forum: 9 a.m. - 10 a.m.

Job Fair: 9 a.m. - 10:30 a.m.

The FCC & You: 10:30 a.m. - Noon

## FEE SCHEDULE FOR INDIVIDUALS

	Member Stations	Non-Member Stations	Professional Attendees & Faculty
Rec. by 12-15-73	\$19.00	\$22.00	\$24.00
Rec. by 3-1-73	21.00	26.00	28.00
Received at Door	25.00	29.00	31.00

## SPECIAL HOTEL RATES AT STATLER HILTON (Pay directly to Hotel)

Singles:	\$20.00	Triples:	29.00
Twins:	26.00	Quads:	34.00
Doubles:	26.00		

**a new am & fm broadcast console**

# The Mod One

**modular for economy now,  
flexible for the future!**

Start with the format you need now, and expand later to meet new requirements. The Mod One console mother-board design accepts a wide selection of input modules and plug-in amplifier cards. 10 mixing positions, with up to 30 inputs. Modern vertical faders; silent operating switches; state-of-the-art circuitry.

Custom features and options with off-the-shelf availability. Monaural, stereo, or quadrasonic. Meets all FCC AM and FM standards.

Write for complete specifications. Available through better dealers throughout the USA.



**UR** company

11922 Valerio Street, No. Hollywood, California 91605 (213) 764-1500



# THE CARTRIDGE KILLER.



This man doesn't have time to baby the tools of his trade. Not with a commercial, a traffic report and time check breathing down his neck. He's got to keep those records spinning fast and furious. And, if he kills a cartridge or two along the way, well—that's how it goes.

Until now.

Meet the Stanton 500AL—the cartridge that's tougher than disc jockeys. Here is the workhorse of the broadcast industry. We designed the entire stylus assembly to withstand the rugged demands of back cueing and the kind of handling that would quickly ruin ordinary pick-ups. Yet its high restoring force and tracking reliability is accomplished without sacrifice of professional standards for frequency response, output, channel separation, etc.

The Stanton Model 500AL is just one of many cartridges engineered by Stanton for the varied and critical applications in the fields of broadcasting and recording. For nothing less than Stanton performance and reliability would meet the needs of the engineers who have made Stanton—The Professional Standard.

For free literature write to Stanton Magnetics, Inc., Terminal Drive, Plainview, L.I., New York 11803



Scott Muni  
WNEW-FM, New York

MORE INFO? CIRCLE SERVICE CARD ITEM 66.



# What are the Effects of TV Violence?

Because we are exposed to it daily the question of how television violence affects our behavior has received much public and government attention. This attention has resulted in hundreds of studies of the effects of televised aggressive behavior on people. Contradictory evidence has come out of these studies. In their article, "Media Violence: Interpreting the Findings," Professors Timothy P. Meyer and James A. Anderson analyze and give a perspective on these studies.

Reviewing the research previously done they discuss the three observed effects of violence that thus far have been pinned down: (1) people will imitate violence under the right conditions, (2) aggressions will increase after viewing certain types of TV violence, and/or (3)

aggression will decrease if emotions are acted out, inhibited, or not reinforced on television.

One of the authors' major observations is that common patterns run through all media violence studies. All stress the role of mass media in making aggressive responses more probable in observers, and the importance of the viewer's prior motivations. The authors further suggest that future research in media violence might try to pinpoint what situations shown on TV cause changes in aggressive behavior.

Do public service advertisements (PSAs) aired as part of television stations' public service commitment have any impact on the audience? They apparently have little effect—says a research team

associated with the University of Connecticut. Their investigation, as reported in "Public Service Advertising on TV," is important in light of recent FCC license renewal challenges centering around "public service commitment." From their content analysis of a week's worth of television programming on nine TV stations in the Hartford, Connecticut, area, including input from four station logs and eighteen television observers, the team concludes that by improving technical quality and reaching specific audiences by fitting program content with types of public service advertisements, public service announcements could be made much more effective. The authors are Dr. Gerhard J. Hanneman, Dr. William J. McEwen, and Ms. Sharon A. Coyne.

Other articles in the fall 1973 issue of the *Journal of Broadcasting* explore the effects of compressed messages on information recall capacity, show a court precedent for state laws guaranteeing confidentiality in reporter-informant relationships, probe the First Amendment status of "editorial advertisements," and offer a glimpse into the behind-the-scenes history of the 1971 cable compromise



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ADJUSTMENT  
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\$45**

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New accounts must enclose check with order.

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AUDIO

**ATTENUATORS**  
R. F.

**ATTENUATORS**  
ROTARY

**ATTENUATORS**  
STEP

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**ATTENUATOR  
CATALOG  
#102**  
FROM

**SHALLCO**  
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HWY. 301 SOUTH  
SMITHFIELD, N. C. 27577  
919/934-3135

MORE INFO? CIRCLE SERVICE CARD ITEM 68.



agreement. On the international front are articles relating what happened when Canada attempted to reduce U.S. programming on Canadian television, and a rare comparative study of the major types of dramatic programs produced by the BBC and a West German broadcast company.

For a copy, or subscription, write to: The *Journal of Broadcasting*, Temple University, Philadelphia, Pa. 19122.

## REVISED COMPOSITE WEEK DATES

The Federal Communications Commission has announced a revised composite week for use in the preparation of program log analysis for broadcast stations having 1974 license termination dates. The only change from the composite week announced earlier is the substitution of Monday, December 4, 1972, for Monday, December 11, 1972.

Stations in Missouri and Iowa may use either the original or revised composite week since it has been brought to the attention of the Commission that many stations have already completed the program log analysis. Licensees in these two states have a November 5, 1973, filing date.

The revision was necessary since it was brought to the Commission's attention that December 11, 1973, was not typical in that it was on this day that Apollo 17 landed on the moon.

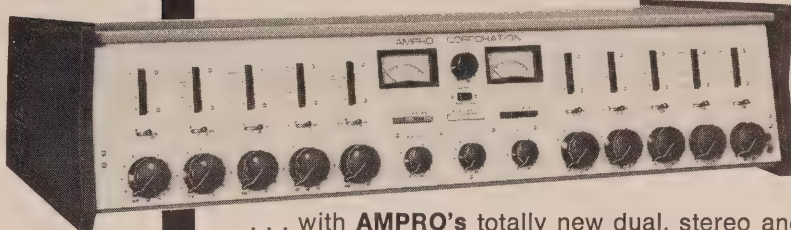
The new revised composite week for 1974 is:

Sunday	April 8, 1973
Monday	December 4, 1972
Tuesday	March 27, 1973
Wednesday	August 9, 1972
Thursday	May 31, 1973
Friday	October 13, 1972
Saturday	January 6, 1973

### FM Transmitter Instruction Manual Needed

KLPI is looking for instruction manuals for the ITA model FM-10D transmitter and the Standard Product Line Model 935 stereo generator. The search is complicated considerably by ITA's and Standard's both being out of business. Any station with a manual to offer or copy is invited to contact Richard Driscoll, KLPI, Box 5358, Tech Station, Ruston, LA 71270.

## the plusses have it



Model AC-10-S  
10 Channel  
stereo Audio  
Console  
\$3,695.

... with **AMPRO's** totally new dual, stereo and mono consoles! Everything the competition has **PLUS:**

- Etched and filled front panels for permanent, readable panel markings.
- 4 switchable mic or high-level inputs on all faders for superior flexibility.
- 4 muting relays with Programming Board for feedback-free origination from 4 locations.

**PLUS** shielded PC board mixing bus to eliminate maintenance problems, 104 dB Mic to Program output and much, much more. 9 standard consoles—dual, mono and stereo—6, 8 and 10 channel—priced from \$895 to \$3,695. Economy 4 channel mono and stereo boards available too.

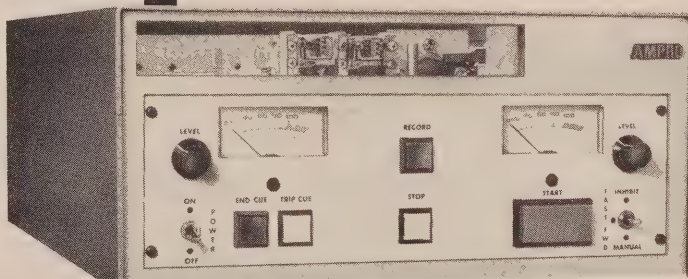
**AMPRO** also manufactures a complete line of Automatic Tape Cartridge Recorder/Reproducers and Multi-Cartridge units. Call or write Alex Meyer today for details.

## AMPRO CORPORATION

2220 Maplewood Ave., Willow Grove, Pa. 19090 • (215) 657-3100  
Professional Equipment for Broadcasting Professionals

MORE INFO? CIRCLE SERVICE CARD ITEM 69

## tougher than you are



Model 4500 SR  
Recorder/Reproducer  
\$1,375.

... **AMPRO** Automatic Tape Cartridge Recorder/Reproducers are the rugged ones ... the ones with heavy-duty everything like die-cast deck and front panel, self-aligning pinch roller and direct drive 4" Beau Motor. Silent, both mechanically and over your program line (-58 dB snr, ref. 400 Hz 3% THD), air-damped solenoid operation assures positive stop/start, gentle tape handling and long cart life. 10 standard stereo/mono models to choose from, non-slip desk enclosure and rack mount. Priced from \$550 to \$1,375.

**AMPRO** also manufactures a complete line of dual, stereo and mono consoles and Multi-Cartridge units. Call or write Alex Meyer today for details.

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Professional Equipment for Broadcasting Professionals

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# MUSIC INDUSTRY DEPARTMENT

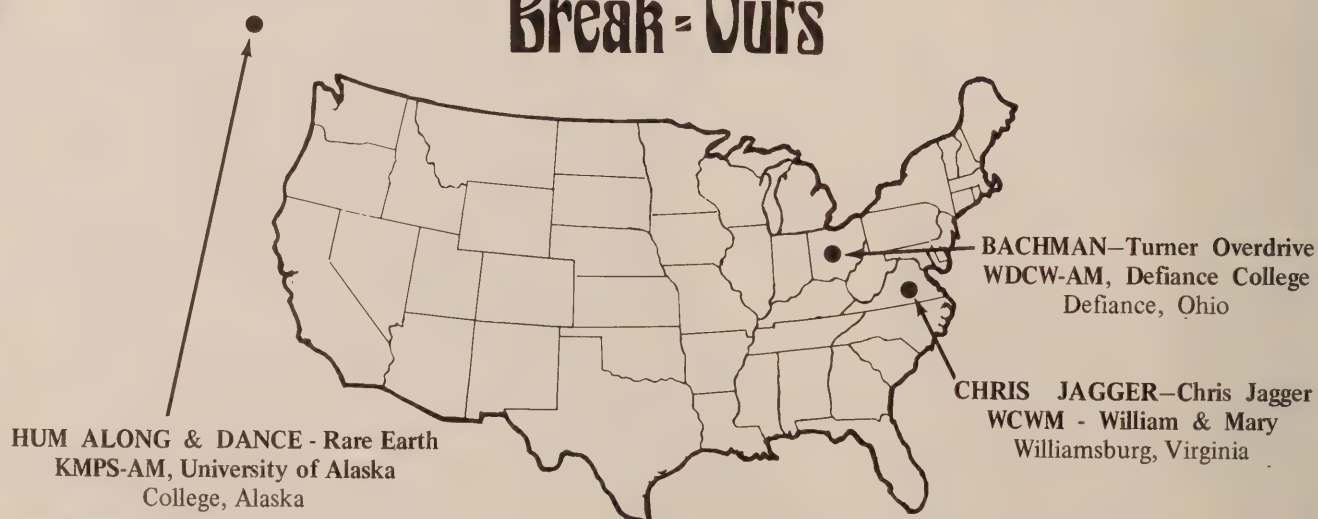
## Albums

GOATS HEAD SOUP  
TRES HOMBRES  
ANGEL CLARE  
BACKMAN  
DON'T CRY NOW  
THE JOKER  
BROTHERS & SISTERS  
OVER THE RAINBOW  
ON THE ROAD  
BERLIN  
HAPPY TO MEET, SORRY TO PART  
OCCUPATION: FOOLE  
WAKE OF THE FLOOD  
STILL  
FULL MOON  
THE LAST FIVE YEARS  
LET'S GET IT ON  
COSMIC COWBOY SOUVENIER  
BEST OF PROCL HARUM  
BARON VON TOLLBOOTH  
TEN YEARS ARE GONE  
RAZAMANAZ  
HANK WILSON'S BACK  
MIRACULOUS HUMP  
EVERYBODY LIKES MUSIC  
QUEEN  
SPECTRUM  
BALLAD OF PANAMA RED  
INNERVISIONS  
SONG FOR JULI

ROLLING STONES  
Z Z TOP  
ART GARFUNKEL  
TURNER OVERDRIVE  
LINDA RONSTADT  
STEVE MILLER BAND  
ALLMAN BROS.  
LIVINGSTON TAYLOR  
TRAFFIC  
LOU REED  
HORSLIPS  
GEORGE CARLIN  
THE GRATEFUL DEAD  
PETE SINFIELD  
KRIS & RITA  
RICK GRETCH  
MARVIN GAYE  
MICHAEL MURPHEY  
PROCL HARUM  
KANTNER, SLICK, FRIEBERG  
JOHN MAYALL  
NAZARETH  
LEON RUSSELL  
SOPWITH CAMEL  
BILLY PRESTON  
QUEEN  
BILLY COBHAM  
NEW RIDERS OF THE PURPLE SAGE  
STEVIE WONDER  
JESSE COLIN YOUNG

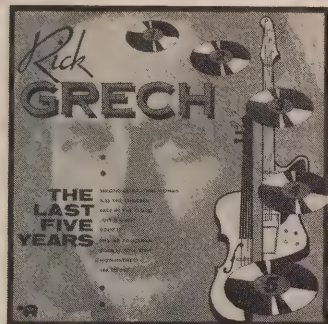
ROLLING STONE  
LONDON  
COLUMBIA  
PHONOGRAM  
ASYLUM  
CAPITOL  
CAPRICORN  
CAPRICORN  
ISLAND  
RCA  
ATCO  
LITTLE DAVID  
GRATEFUL DEAD  
MANTICORE  
A&M  
RSO  
TAMLA  
A&M  
A&M  
GRUNT  
POLYDOR  
A&M  
SHELTER  
WARNER BROS.  
ASYLUM  
ELEKTRA  
ATLANTIC  
COLUMBIA  
TAMLA  
WARNER BROS.

## Break - Outs





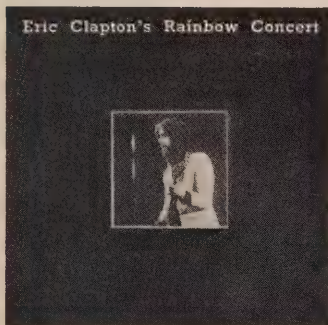
# Record Reviews



## THE LAST FIVE YEARS

RICK GRECH RSO/ATLANTIC—RSO SO 876

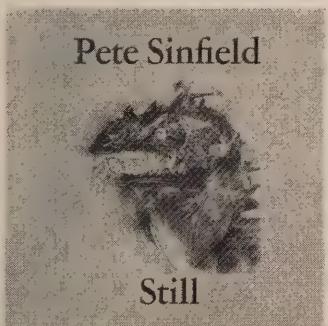
For some unexplained reason the superstar spotlight has eluded Rick Grech for the past few years. Perhaps because the artists he has performed with have overshadowed him with their own popularity. Grech is an all around musician; composer, bassist, violinist, and vocalist. In this, his first solo album, Rick demonstrates all of his talents and calls on some of his "superstar" friends in the "superstar" groups (Blind Faith, Traffic, etc.). This disc should put Grech right next to Winwood, Clapton, and Baker, a place where he should have been long ago.



## ERIC CLAPTON'S RAINBOW CONCERT

ERIC CLAPTON RSO SO 877

This is the recording of Eric Clapton's long awaited return to the stage, recorded live in concert at London's Rainbow Theater. Clapton returns with all the excitement and tingling electricity that has captivated audiences around the world. Joining him in this memorable concert are friends and former band members Steve Winwood, Rick Grech, Jim Capaldi, Ron Wood, and Peter Townshend. What the album lacks in fidelity, as most "live" albums do, this one more than makes up for in its content. My picks: "Badge," "Pearly Queen," and "Presence of the Lord."



## PETE SINFIELD — STILL

PETE SINFIELD MANTICORE MC66667

Pete Sinfield steps out on his own in this his first solo venture. Long known as lyricist for King Crimson and more recently as the producer of Roxy Music, Pete brings to the studio some of the best English studio musicians there are. Greg Lake and Mel Collins are only two of the many who back up Pete on this enthusiastic disc. All cuts are excellent but I favor "Song of the Sea Goat" and the title cut, "Still."

## OCCUPATION: FOOLE

GEORGE CARLIN LITTLE DAVID LD1005

Carlin has done it again with another hilarious album. Get your bleeper ready though, 'cause Big Brother in Washington does not like some of the language that George uses. **SCREEN CAREFULLY!!**

# DISC NOTES

by Steve McIntyre

The music industry is in throes of revolution and upheaval these days. Ideas and styles that were almost institutions and were a distinct part of my life are now being threatened with extinction. And the battle is being waged on not one, but two fronts. On the one side you have the "moldy oldies" with their scoby-doo and Brylcreem, and on the other side there is the "Nuveau-Raunch," with their lipstick, eye shadow, and strange clothes.

Perhaps I am just at the space in time that I feel personally threatened by these changes. I'm sure that in 1962 the fans of Elvis, Buddy Holly, and Chuck Berry felt the same way.

But don't get me wrong. I am 100% in favor of change, as long as the change is for the good.

The rock and roll "revival" is a fad which I am sure will have a good effect on today's music. R&R is here to stay and there's not a whole lot anybody is going to do about it.

On the other hand, do we really need groups like "The New York Dolls," "Alice Cooper," and others of the same genre. Again, I like their music (some of it anyway), but we need to step carefully within some boundaries of sanity.

Rock has come a long way in 20 years and I would hate to see the industry take on the tag of "side show" or even "freak show."

It's always nice to look back on the way things were, and an occasional glance over the shoulder is good for you. Let's continue to move forward, but let's use good judgement.

Your questions or comments will be received with an open mind and I will try to answer as many as time allows. Also, space will be furnished in the MID section for those of a different opinion.

## Takin' Care of Business

I received a note from Matt Parsons at Capitol Records that they were not receiving playlists from all of the collegiate radio stations. C'mon gang, be fair! They send you free records—send them your playlists or you may not have anything to play.

T.C.B.

I want to take this space to thank Mike Collie and the whole staff of Wild West Productions in Houston for all the help they've given me. If any of you need info on concerts, prices, and groups, contact Mike at WWP, 2128 Welch, Houston 77019.

T.C.B.

I don't know whether everything west of the Rockies has slid off into the Pacific yet, but I'm still not getting any noise from the coast. How about it? I need your playlists and would like to know who you are and how you are doing. The same thing goes for the Northern Great Plains and the Ole South, too.

T.C.B.

If you would like to see your station inscribed in the pages of JCR, send us a photo story and yours may be selected as a feature for our "Station of the Month."

T.C.B.

Don't forget the I.B.S. convention in New York City in April. We're getting together some workshops and other good stuff that I think should give you some great ideas for your station. So, start making plans to attend.

See you next month!



# Record Reviews

## QUEEN

QUEEN

ELEKTRA EKS-75064

This is a new group from England which sounds like they are trying to copy every rock and roll band that has made it big in the last five years. Some people may like this album, but I sure don't. The only cut I could find that was fairly adequate was "Keep Yourself Alive." Elektra should know better.

## DENNIS COULSON

DENNIS COULSON ELEKTRA EKS-75067

Now, this is more like it. Elektra can be proud of labeling this album. Dennis Coulson has almost been in hiding since the breakup of McGuinness-Flint, and it looks like he has been saving his good stuff for this, his first solo album. All cuts are good and should get lots of airplay.



## SVENGALI

GIL EVANS

ATLANTIC SD 1643

This is, for my money, one of the best jazz albums to be released so far this year. And the year is almost over. Gil Evans has been around for a few years and is a well respected composer-arranger. If you like big-band jazz with electronics and strings thrown in, then this one is for you.



## BARNABY BYE — ROOM TO GROW

BARNABY BYE

ATLANTIC SD7273

Fantastic music in every sense of the word. This group should have no trouble gaining the top spot on charts all over the country. Their sound is reminiscent of a group called NAZZ of a few years back, but unique in their own style. The instrumentation is more than adequate and the vocals are **superb**. I recommend all cuts for airplay.



Left: Gil Evans was feted at a champagne party in his honor last week following his concert at Carnegie Hall. Shown with Gil are Dan Morgenstein and Robin Kenyatta, another Atlantic jazz artist. Both Gil and Robin will shortly have LP releases.

# Other New Releases

## BOOKER T. & PRICILLA JONES

CHRONICLES

A&MSP4413

## BURNS' & SCHREIBER'S PURE B.S.

LITTLE DAVID

LD1006

## BADGER

ONE LINE BADGER

ATCO SD 7022

## THE COMMITTEE

WIDE, WIDE WORLD OF WAR

LITTLE DAVID LD1007

## DARYL HALL / JOHN OATES

ABANDONED LUNCHEONETTE

ATLANTIC SD7269

## DENNIS LINDE

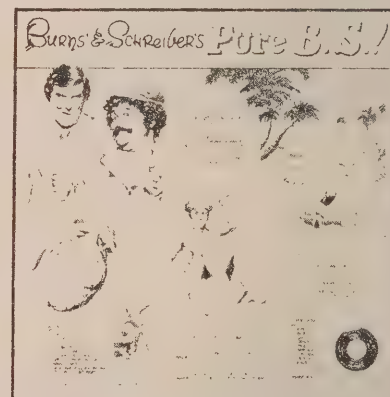
DENNIS LINDE

ELEKTRA EKS75062

## BILLY COBHAM

SPECTRUM

ATLANTIC SD7268



## BURNS' & SCHREIBER'S PURE B.S.!

Little David LD 1006



## WIDE WIDE WORLD OF WAR

The Committee

Little David LD 1007

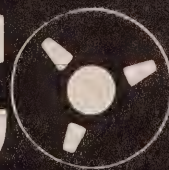


# Capitol/Audiopak® Broadcast Tape Cartridge



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INCORPORATED  
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(312) 625-0265

MORE INFO? CIRCLE SERVICE CARD ITEM 71



# BOOK REVIEWS

## SIGHT - SOUND - MOTION

By Herbert Zettl; Wadsworth Publishing Co.; \$15.00; 401 pages.

This book analyzes the five basic image elements of the media: light, space, time, motion, and sound, and shows how they can be synthesized in the various media for optimally effective communication. Information is included from different fields such as art theory, film theory, psychology of perception and television, and film directing and editing. Where most text books on television production and film stop, Zettl continues into the *why*. As he says in the preface, "There comes a point in the development of every sensitive person when he is no longer satisfied with *feeling*, when he wants to know *why* he feels in a particular way."

The book is divided into 15 chapters

discussing aesthetics, two-dimensional fields, three-dimensional fields, four-dimensional fields, and five-dimensional fields as related to the five basic elements of media. A glossary and bibliography are included.

If you are interested in any aspect of the media, you should include this book in your library. In addition to the excellent content, the text contains nearly a thousand illustrations, most of them photographs, and several in color.

## ACOUSTIC TECHNIQUES FOR HOME & STUDIO

By F. Alton Everest; TAB Books; \$7.95 hardbound, \$4.95 paperback; 224 pages.

This is a book on a neglected subject—for hi-fi buffs, audio technicians, and professional broadcast and recording studios. After a brief and simplified review of the basics (how sound is produced, how the ear hears, descriptions of dB, phon, sabin, etc.). Everest plunges right into his specialty—the design of speech and music broadcast or recording studios.

Throughout, emphasis is placed on the

fidelity of final reproduction and the design of the listener's room. There's nothing mysterious about environmental acoustic design. Those who handle simple algebra and read a graph will be at ease with this book's "design" treatment for assuring maximum intelligibility and faithful reproduction of recorded material.

The text places long-neglected emphasis on the acoustic treatment of listening rooms and studios. Tables are included, along with examples of specific "acoustic" materials (tile, wood, plaster, aluminum, etc.) used in ways and placements to achieve specific room modes, colorations, reverberation, livening brilliance or required deadening.

### FIDELIPAC CARTRIDGES

NAB approved Factory New. All carts have minimum of six minutes worth of tape. Sold in cartons of 50 units only \$1.00 each. Send check with order. Satisfaction guaranteed. **GATELY ELECTRONICS**, 57 W. Hillcrest Avenue, Havertown, Pa. 19083.

MORE INFO? CIRCLE SERVICE CARD ITEM 73.

# GOING FM? WE CAN HELP YOU GET THERE FASTER!

*(and probably save you some money as well)*

We're in business to help new Educational FM stations get on the air and to help existing stations improve their facilities.

This is our only business and we're pretty good at it.

So if you're planning a new FM station or perhaps looking toward a power increase you probably ought to call us first.

We can handle all of the engineering paperwork for any project from ten watts to one hundred kilowatts.

If there's a frequency available in your area for what you want to do, we'll find it.

And if there isn't, we'll tell you so at least you know where you stand.

Our fees are reasonable and all our work is guaranteed to meet FCC technical standards.

Call us and let's talk about your plans. There's no obligation and perhaps we can be of some help.



## EDUCATIONAL FM ASSOCIATES

Post Office Box 460 Falmouth Massachusetts 02541

Telephone (617) 540-1496

A Division of Marine Associates Engineering

MORE INFO? CIRCLE SERVICE CARD ITEM 72.



# new products

## New Loader Winds 8-Track Cartridge Hubs with Blank or Prerecorded Tape

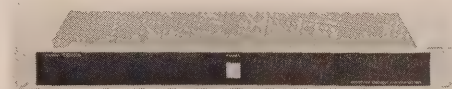
Audio/Tek Incorporated has expanded their line of tape duplicators and loaders to include their new Model 235 series tape loaders for audio or data processing cartridges.

Three options are available. One option loads prerecorded material only and uses a cue-tone pickoff head to separate individual albums. Another option incorporates a precision tachometer and digital switching for setting exact lengths of blank tape. The third option precisely loads both blank or prerecorded material and features a combination of both other options.

Each Model 235 Cartridge Loader is a tabletop unit packaged in an attractive wooden case. Plug-in circuit boards and accessible parts make the Model 235 easily serviced and maintained by the user. Price: \$1,160 to \$1,385. Contact: Audio/Tek Incorporated, P.O. Box 5012, San Jose, CA 95150. Phone 408/244-1776.

for sensing the presence of prerecorded 25Hz tones on audio material. Exclusive built-in fixed tone alarm with 8 second tone activation allows flexibility in source switching, automatic rewind of tape and other uses including the obvious end-of-tape function. Comes in EIA standard rack mount. Works on 110VAC, 60Hz with export models available. Price: \$350 F.O.B. Alexandria, Virginia.

Control Design Corporation also manufacture system components for total automation and distribute a line of automation accessories. It is located at 106 South Pickett St., Alexandria, Virginia 22304. Phone: 703/751-5650.



## Low-Noise Cassettes Economically Priced

PM Cassettes are available at an exceptionally low price by mail only. These cassettes are manufactured under quality control, meeting the specifications of the U.S. Philips Standardization Agreement. PM Cassettes use warp-free housings, precision components and the finest low-noise, high density formulation on a polyester base. Each PM Cassette carries a lifetime guarantee.

C-30 cassettes at .40; C-60, .50; C-90, .75; and C-120 at .90. Minimum order is one dozen. Add .65 postage per dozen. Send check or money order or purchase order to Project Media Corporation, 24038 Mariano, Woodland Hills, CA 91364.



## New 25Hz Tone Sensor From Control Design Corporation

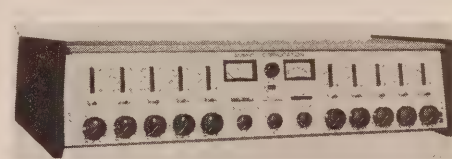
Control Design Corporation announces the availability of their CD25S 25Hz Tone Sensor. This all solid-state unit, designed to update similar units in virtually all automation systems presently on the market, provides control functions

## New Line of Consoles Announced by AMPRO Corp.

New prestige 6, 8 and 10 Channel Broadcast Audio Consoles have been announced for immediate delivery by AMPRO CORPORATION, 2220 Maplewood Ave., Willow Grove, Pennsylvania 19090. Each configuration will be available in mono, dual mono and stereo versions. Handsome buff non-glare front panel and walnut side decoration is standard for all models.

Priced from \$1,595 to \$3,695. Lower cost four channel units also available as well as customized consoles. Special configurations for Television, CATV, and CCTV also available.

AMPRO CORPORATION also manufacture a complete line of Automatic Tape Cartridge Recorder/Reproducers and Multi-Cartridge units.



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**SOUND EFFECTS**

MORE INFO? CIRCLE SERVICE CARD ITEM 74.



The IBS Board of Directors, meeting in September, adopted an updated engineering code for the System.

The Code gives minimum standards of technical capability for IBS members which want to attain voting-member status. It is intended largely for operations not covered by FCC regulations (carrier-current and CAFM). The new text reads:

### Intercollegiate Broadcasting System ENGINEERING CODE

Each IBS member station shall operate in accordance with the following technical standards. Waivers may be granted by IBS Engineering Manager for good cause.

A. All stations shall have at least the following studio facilities: (1) Two separately attenuated microphone channels and microphones. (2) Two phonograph turntables with an electrical cuing circuit. (3) One separately attenuated input for remote lines, which may be

derived by instantaneous switching of a phonograph channel if two separately attenuated phonograph channels are provided. (4) One tape player capable of reproducing 7-inch reels, recorded half- or full-track, at  $7\frac{1}{2}$  inches per second. (5) Loudspeaker and headphone monitoring facilities in all regularly used studios and control rooms. (6) A Volume-unit meter with suitable dynamic characteristics (per American Standards Association C16.5-1954) on the program output signal.

B. All stations shall keep an operating log and record in it the following data on each transmitter or cable modulator operated: (1) The exact time carrier and modulation are applied and removed each day. (2) The nature, cause, and duration of each interruption in service. (3) Other information as applicable. The log shall be retained for two years and made available for examination by the IBS Engineering Manager or an authorized

FCC official.

C. All stations operating nonlicensed restricted-radiation (carrier-current) systems shall meet the following standards: (1) The nominal carrier frequency shall be between 530 and 890 kHz, and shall be an exact multiple of 10 kHz. The transmitter(s) shall operate within  $\pm 40$  Hz of the nominal frequency. (2) The system shall not operate on the same channel as a licensed station whose 500 uV/m contour encloses any part of the service area of the carrier-current system, or on the first or second channel adjacent to any licensed station whose 2 mV/m contour encloses any part of the service area. Spurious signals generated in the transmitter or radiating line shall not contravene these requirements. (3) The system shall operate in accordance with Parts 15.1-15.7 (and, where relevant, 15.204) of the FCC Rules, or, outside the United States, equivalent regulations. (4) The transmitter(s) shall be capable of at least 95% modulation. (5) Total harmonic distortion between microphone or phonograph input and transmitter output shall not exceed 7.5% at 95% modulation, measured with an applied frequency of 400 Hz. (6) Noise and hum introduced beyond the microphone input shall be at least 40 dB below the signal at 95% modulation. (7) Overall frequency response of the system between microphone input and transmitter output shall be within  $\pm 2$  dB of the 1000-Hz value between 100 and 5000 Hz, provided that this requirement does not apply to isolated transmitters serving a total of no more than 10% of the potential carrier-current. (8) Systems for frequency-locking remote transmitters by means of tones on telephone cables shall operate so as not to interfere with other services using the same cable. (9) Although not required, an audio limiter and compression amplifier are strongly recommended. (10) The carrier frequency shall be measured, by means independent of the transmitter frequency control, under the following conditions: a) when the transmitter is installed; b) any time that the frequency-determining element(s) are changed or adjusted; c) any time the carrier frequency is believed to be beyond the tolerance specified above. (11) Transmitter adjustments and input-power measurements shall be logged whenever

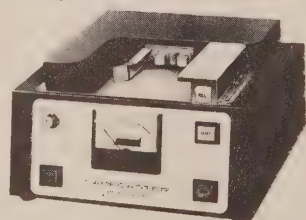
TAPECASTER

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- Automatic deck
- Precision adjustable head bracket
- Heavy-duty air-damped solenoid

NET PRICE **\$550<sup>00</sup>**

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TAPECASTER TCM, INC.

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made, and retained for a period of two years.

D. All stations originating signals on a cable television (CATV) or master antenna (MATV) system shall meet the following standards: (1) Systems operating without paid advertising shall provide frequency response, distortion level, and hum and noise levels capable of providing satisfactory broadcast service. (2) Systems operating with paid advertising shall: a) if operating as the sound portion of any television channel except Channel 6, provide frequency response, distortion level, and hum and noise levels capable of providing satisfactory broadcast service; b) if operating as the sound portion of television Channel 6, or operating on any frequency between 87 and 109 MHz, provide audio response equivalent to commercial FM standards as stated in Part 73.317 of the FCC Rules. These are: frequency response  $\pm 2$  dB, 500-15000 Hz [Part 73.317(a)(2)]; total distortion [Part 73.317(a)(3)] less than 3.5% RMS with modulating frequencies between 50 and 100 Hz, less than 2.5% between 100 and 7500 Hz, less than 3.0% between 7500 and 15,000 Hz; hum and noise level

[73.317(a)(4)] at least 60 dB below 100% modulation at 400 Hz. (3) All systems, regardless of commercial or noncommercial status or of operating frequency, shall provide off-the-cable monitoring at the studio location and shall adjust modulation levels so as not to interfere with licensed stations carried on the same cable. Although not required, an audio limiter and compression amplifier are strongly recommended.

E. All FCC-licensed stations shall operate in compliance with the relevant FCC Rules.

The Code provisions relating to carrier-current operation are changed to recognize present-day conditions. The frequency of 530 kHz is now shown in Section C1 as an acceptable operating frequency. This will encourage experimentation with this channel which, being below the broadcast band, is relatively free of interference to and from licensed stations. Section C7 relaxes the frequency-response limits on off-campus transmitters to recognize the economic need to use "nonequalized" telephone lines (rather than "5-kHz equalized") to feed some off-campus residences. Over

the distances in question, a nonequalized loop frequently uses "loaded" cable which will not pass frequencies above 3.5 kHz.

The CAFM rules in Section D provide different performance requirements for commercial and noncommercial CAFM. This directly parallels the FCC's approach to commercial versus Class D FM, as shown in Parts 73.317(a) and 73.554(d). This recognizes the commercial station's ability to afford better performance.

The "Broadcasting Facilities Questionnaire" which is used to qualify associate-member stations for voting membership is being revised to take the new Code into account. The revised Code affects only new advancements to voting status; stations already advanced need not be requalified. The Code will be included in Section 50.90 of the *Master Handbook*.

It is felt that the new Code will encourage good technical performance without being burdensome. It will continue to provide a degree of industry self-regulation which is helpful in dealing with the FCC. The writer will be happy to answer any questions that member stations may have on this matter.

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## Another 'Just Right' Leader

### ERGONOMICALLY ENGINEERED UP TOP

for the harrassed DJ whose job today demands speed and authority. Operator error is engineered out of the GT12, and sound salesmanship is engineered in. Sound-selling features include

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giving convenient thumb control of motor on/off while cueing or slip starting.

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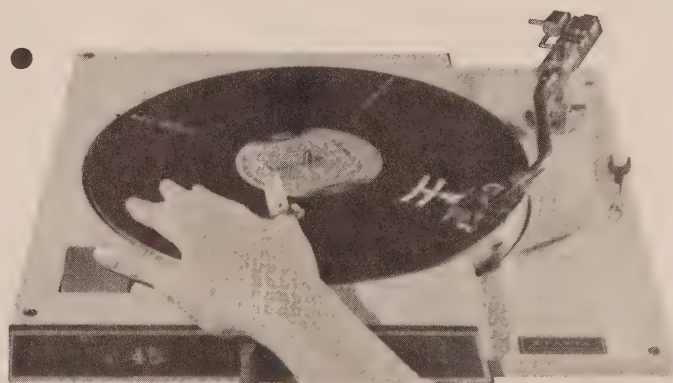
throughout the GT12, including the unique two-piece platter/shaft assembly and bearing, are assured by machining tolerances of top quality materials as high as

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providing incredibly low rumble, wow and flutter specifications, and superior platter concentricity.

### BEST QUALITY 4-POLE AND SYNCHRONOUS

motors from the industry's recognized leaders complete the lineup of finest materials, workmanship and design to produce the GT12; the finest and best looking professional broadcast turntable on the market today.



### USE THE GT12 AT YOUR STATION

factory prepared with our ST220 Tone Arm and your choice of Shure or Stanton pickup cartridges. If it does not delight you with its appearance, materials, workmanship, performance and operating convenience as we claim, simply return it for credit. TEP preamplifiers and "Showcase" custom cabinetry optional.

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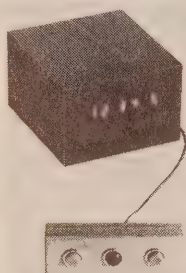
MORE INFO? CIRCLE SERVICE CARD ITEM 76.



## Best-selling accessories for recording studios and broadcasting stations

Model T-1  
Electronic

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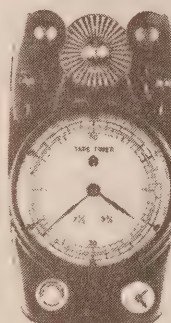


A digital instrument that is the modern version of the traditional stop watch. It does everything a stop watch does except that the results appear on an easily read visual display.

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# New Regulations for Commercial AM & FM Stations

After several years of proceedings, the Commission has adopted a package of new regulations and procedures. Many of the new requirements apply only to television stations. However, some of the new requirements also apply to AM and FM radio stations. Although the NAB and no doubt other parties will seek reconsideration by the Commission, and perhaps ultimately court review, the new requirements will be going into effect at various stages, commencing January 1, 1974, and licensees need to comply with them until and unless there are any changes upon reconsideration or appeal.

#### Broadcast Announcements

The new regulations provide for the broadcast of an announcement to the public on a continuing basis, once every fifteen days.

Commencing January 1, 1974, the following announcement is to be broadcast:

On (date of last renewal) (Station's call letters) was granted a three-year license by the Federal Communications Commission to serve the public interest as a public trustee. We are obligated to make a continuing, diligent effort to determine the significant problems and needs of our service area and to provide programming to help meet those problems and needs.

We invite listeners to send specific suggestions or comments concerning our station operation and programming efforts to (name and mailing address). Unless otherwise requested, all letters received will be available for public inspection during regular business hours.

The scheduling of this announcement is a traffic nightmare. As I have indicated, it is to be scheduled once every fifteen days. The rule concerning the required sequence for rotation among various time periods provides as follows:

... the announcements shall alter-

nate between the 7 A.M. to 9 A.M. and/or 4 P.M. to 6 P.M. time periods and the following two-hour time periods in rotating order: 5 A.M. to 7 A.M., 9 A.M. to 11 A.M., 11 A.M. to 1 P.M., 1 P.M. to 3 P.M., 5 P.M. to 7 P.M., 7 P.M. to 9 P.M., 9 P.M. to 11 P.M., 11 P.M. to 1 A.M. For stations which neither operate between 7 A.M. to 9 A.M. nor between 4 P.M. to 6 P.M., the announcements shall alternate between the first two hours of broadcast operation and every other two-hour time period during the broadcast day in rotating order, beginning with sign on.

Stated another way, for a station that is on the air during all time periods, the sequence is as follows:

7 - 9 A.M. and/or 4 - 6 P.M.

5 - 7 A.M.

7 - 9 A.M. and/or 4 - 6 P.M.

9 - 11 A.M.

7 - 9 A.M. and/or 4 - 6 P.M.

11 A.M. - 1 P.M.

7 - 9 A.M. and/or 4 - 6 P.M.

1 - 3 P.M.

7 - 9 A.M. and/or 4 - 6 P.M.

3 - 5 P.M.

7 - 9 A.M. and/or 4 - 6 P.M.

5 - 7 P.M.

7 - 9 A.M. and/or 4 - 6 P.M.

7 - 9 P.M.

7 - 9 A.M. and/or 4 - 6 P.M.

9 - 11 P.M.

7 - 9 A.M. and/or 4 - 6 P.M.

11 P.M. - 1 A.M.

And start over again.

Of course, care should be taken that these announcements are entered on the program logs.

During a period commencing two months prior to the filing of renewal applications, there are changes in the text of the announcements and in the sequence of the hours in which they are broadcast. At the appropriate times, we shall advise you of the specific details.

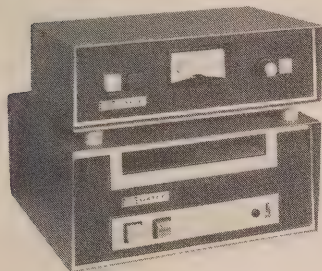
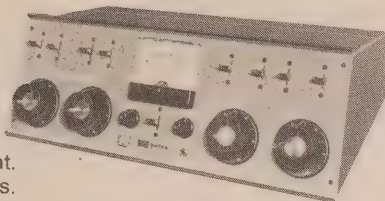
(Continued on page 25)



# The most complete line of AM, FM, and Audio products ... from Gates

## Producer recording mixer.

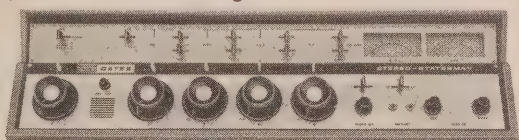
Professional-quality audio mixer designed to fill the void for production recording, dubbing, editing and monitoring equipment. 12 inputs to four mixing channels.



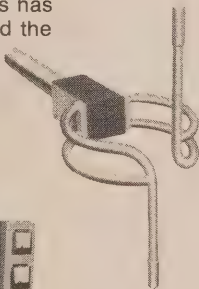
## Criterion 80. All solid state.

Direct capstan drive comparable to the finest reel-to-reel machines. Speed accuracy of 0.2%. With 1, 2, or 3 tone signals for automatic equipment.

**Stereo Statesman console.** 5-channel, solid state stereo audio console. 9 stereo, 2 mono inputs. Response 20 to 20,000 Hz  $\pm 1$  dB. Complete stereo monitoring facilities. All channels are full stereo.

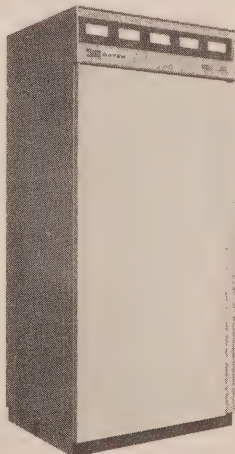


**10 and 50 watt FM transmitters.** Gates has consistently offered the most complete line of low-power, wide-band FM transmitters.



## BC-1H, 1,000 watt medium wave transmitter.

Features reliable, long life 833A tubes, solid state oscillator, instantaneous power cutback, 125% positive peak modulation capability.



## Gates turntables.

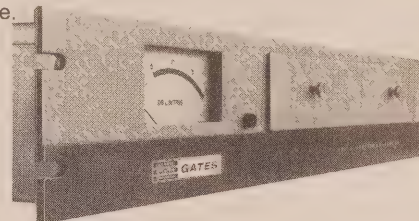
Complete 12" and 16" transcription turntables and systems built for continuous 24-hour service, meeting the requirements for faithful reproduction of modern stereophonic recording.



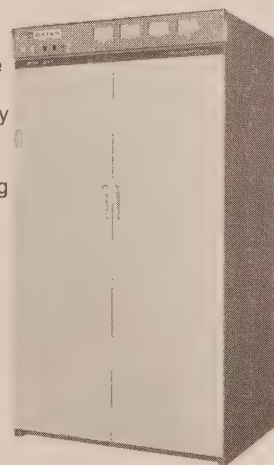
**Gateway 80.** 8-channel monaural console; 100% transistorized; 18 inputs. Frequency response  $\pm 1.0$  dB, 20 Hz to 20 kHz. Ideal for the typical AM/FM or TV station that broadcasts monaural programs.



**AM peak limiter.** Peak limiting without clipping. Features include: 3-5 microsecond attack time; 30:1 compression ratio; allows 99.5% negative modulation without overmodulation. Completely solid state.



**FM-5H3, 5,000 watt FM transmitter.** Gates has the most complete line of FM transmitters in the industry from 10 to 40,000 watts. All with 100%, solid state 10 watt exciters employing DCFM and digital automatic frequency control.



**BC-10H, 10,000 watt AM transmitter.** Solid state. Only 5 tubes. Lowest tube cost. Power amplifier efficiency approaching 90%. Dependable ceramic type 3CX2500F3 triodes employed in modulator and PA stages.



**HARRIS**  
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MORE INFO? CIRCLE SERVICE CARD ITEM 78.



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Worth its small cost many times over to any one involved in radio-TV broadcasting. Contains information essential for day-to-day station operators, as well as for reference. The content not only explains what the FCC Rules require, but also provides clear-cut procedures for complying with federal regulations.

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By **Edd Routh**. Gordon McLendon, known throughout the industry as "The Old Scotchman," and recognized as an outstanding innovator in radio broadcasting, says, "I believe we should deal with this book as the best living instrument on radio broadcasting . . . I wish I had written it." An up-to-date, comprehensive handbook on broadcast station operation and management—how to operate a station as a profitable business and serve the public interest as well. Such problems as keeping up with and adhering to FCC regs, dealing with labor unions, and handling personnel, are discussed frankly and openly.

**Order No. 587** **Hardbound \$12.95**

**By Thomas F. Ris.** Excellent handbook covering guidelines and formulas, copy format, selling points inherent in products, mechanical requirements of the media, and a section discussing who is a copywriter.

**Order No. 579**                      **Leatherette \$7.95**

**By Harley Carter.** This huge, quality dictionary will be extremely useful in whatever connection the reader has with electronics. It defines most all of the electronic terms that come up during everyday reading . . . from alpha particles through zoom lens. A unique feature is the cross-indexing, whereby key words contained in the definitions are printed in small capitals so the user is not left in the dark by any definitions. Extensive appendix material.

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## NEW REGULATIONS

(Continued from page 22)

For stations that currently have an application for renewal of license pending before the Commission, and for stations that must file renewal applications during the implementation period of the new rules (renewal applications to be filed between now and through the first of May 1974) there are special provisions relative to the text of the announcements. For stations in these categories, we shall issue specific instructions under separate cover.

### Additional Requirements — Local Public File

There are two added requirements for the contents of the local public file.

First, all written comments and suggestions received from members of the public, on and after January 1, 1974, concerning the operation of the station are to be placed in the local public file. There are two exceptions: letters in which the writer requests that the letter not be made public, and letters containing defamatory or obscene matter.

Letters in the local public file should be kept in chronological order and may be removed after three years from the date of receipt.

Second, effective January 1, 1974, a pamphlet entitled "The Public and Broadcasting Procedural Manual" issued by the FCC in September 1972 must be placed in the local public file and retained there indefinitely. This pamphlet was mailed to all licensees last year. If you do not have a copy, please let us know or, if you wish, write to the Commission for a copy.

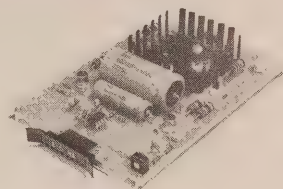
### Revised Renewal Filing Date

Effective with stations having licenses that expire on and after December 1, 1974, renewal applications are to be filed four months prior to expiration of the license, rather than three months. The purpose of this is to allow interested community organizations more time to review the application and to communicate their concerns to the licensee. According to the Commission, as a result, it will be very tough in granting community groups extensions of time to file petitions relative to renewal applications.

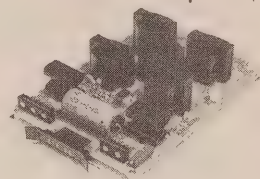
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Roh has a quality line you can start with . . . and stay with. Buy a single module or several now. Then build an equity in fine audio equipment: modules, enclosures and accessories. Write for '73 catalog.



210 10 Watt Power Amplifier \$60.00



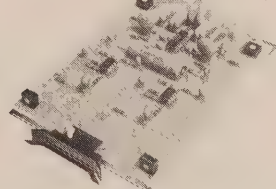
212 1x5 DA with Transformer  
Outputs \$110.00



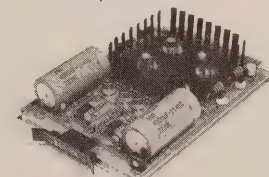
214 Microphone/Line Preamplifier  
\$75.00



216 4 Channel LDR Attenuator/  
Switch \$60.00



218 Dual Channel Phono/Tape  
Preamplifier \$75.00



220 Dual 10 Watt/Single 30 Watt  
Power Amplifier \$110.00

## Roh Corporation

150 Technology Park/Atlanta Suite 15  
Norcross, Georgia 30071 Ph: 404/449-0873

TAPECASTER

## CARTRIDGE RE-LOADS

TAPECASTER

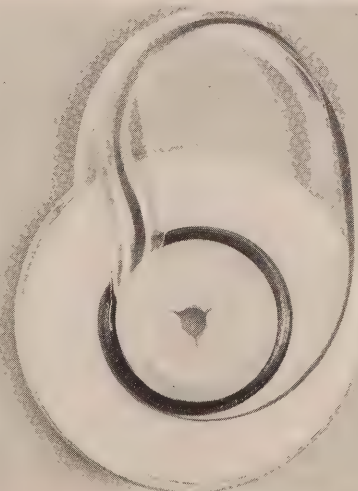
### HOT LINE

TOLL FREE ORDER NUMBER

**800 638-0977**

PLEASE USE OUR REGULAR NUMBER  
FOR SERVICE AND TECHNICAL  
INFORMATION

REPLACEMENT TAPE  
AND HUB IN MOST  
NAB CARTRIDGES



### PRICE LIST

40 SEC	\$ .80
70 SEC	.85
100 SEC	.90
2½ MIN	1.15
3½ MIN	1.25
5½ MIN	1.50
10½ MIN	2.25
MINIMUM ORDER (ASSORTED)	\$10.00

### DIRECTIONS

REMOVE OLD HUB FROM CARTRIDGE AND DISCARD

INSERT NEW HUB AND REASSEMBLE CARTRIDGE

TAPECASTER TCM, INC.

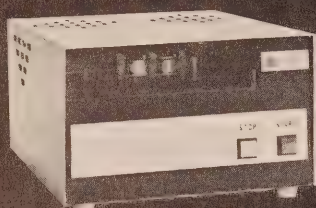
Box 662 • 12326 Wilkins Avenue, Rockville Maryland 20851 Area Code 301 881-8888

MORE INFO? CIRCLE SERVICE CARD ITEM 79.

MORE INFO? CIRCLE SERVICE CARD ITEM 80.



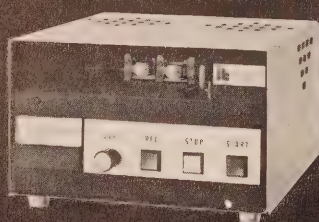
**Quality and  
economy  
can go together...  
we did it with  
Encore tape  
cartridge  
equipment**



**Encore Reproducer \$475**

Some broadcasters want and need an economy line of tape cartridge equipment. We incorporated the best features of our premium line into Encore. We simplified systems, circuits and manufacturing techniques. And we created further economies by selling direct, with payment due when you order. We offer a 30-day guarantee of satisfaction plus a one year warranty. Call us collect today and find out why many broadcasters are finding quality and economy under the Encore name.

**Encore Recorder/Reproducer \$630**



**Call 309-828-1381  
collect for  
details on the  
Encore series**

**INTERNATIONAL  
TAPETRONICS  
CORPORATION**  
2425 South Main Street,  
Bloomington, Illinois 61701

MORE INFO? CIRCLE SERVICE CARD ITEM 81.



## DISCUSSION

In a commentary on the American marketing system prepared for publication in November, Miles W. Kirkpatrick, 1970-73 chairman of the Federal Trade Commission, declared that "the publicity given to the activities of the FTC should not obscure the appreciation of how much is right" with the way that consumer products are marketed and advertised in this country.

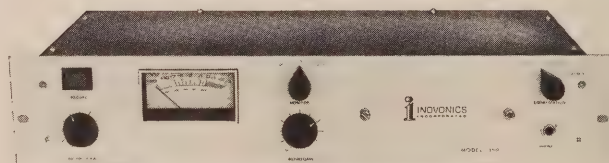
He urges the FTC to "encourage voluntary compliance to the greatest

extent possible" with its law enforcement role and calls on the marketing profession to "respect and understand the role of government in the marketplace" and "respond more quickly and more willingly to consumerism."

An advance text of the former FTC chairman's analysis has been released. It asserts that the American marketing system "works efficiently and amazingly well in allocating resources on an unprecedented scale." Mr. Kirkpatrick says: "Obviously, this is no accident. It is

## USE YOUR HEADS AND TAPE TRANSPORT

Why spend thousands to replace your old Ampex or other professional recorder?



### REPLACE TUBE-TYPE ELECTRONICS ON OLD AMPEX RECORDERS PLUG-FOR-PLUG\*: \$645

The old professional recorders are good, but today's tape is better. Besides, quiet tubes and special parts are difficult to come by nowadays. Now you can have the best of two worlds: the transport and head assembly of your old recorder and a high-performance solid-state electronics package that is the equal of today's high quality tapes.

### ASK FOR INOVONICS MODEL 360 TAPE RECORDING ELECTRONICS.

Features include fully regulated internal power supply; reliable solid-state circuitry; remote control options; and plug-in cards to simplify maintenance.

\*Plug-for-plug replacement for Ampex 350/351 and 354. Adaptable to Ampex 300 and most other professional single-channel recorders.

**1 INOVONICS  
INCORPORATED**

1630 Dell Ave., Campbell, CA 95008 Phone: (408) 374-8300

MORE INFO? CIRCLE SERVICE CARD ITEM 82.



the result of the daily planning and skills of thousands of marketing professionals."

The commentary by Mr. Kirkpatrick, who headed the Commission in a period in which it focused highly publicized criticism and regulatory scrutiny on advertising, will be published as full pages in *The New York Times*, *The Wall Street Journal* and various trade publications in a corporate advertisement sponsored by Metromedia, Inc.

John W. Kluge, Metromedia president and chairman, described the advertisement as the first in a series of essays by objective and authoritative commentators on the American marketing system. Metromedia is underwriting the series, Mr. Kluge said, out of the conviction that the economic growth and strength of the U.S. rely importantly on an informed public.

"The enormous contribution of marketing professionals to our overall economy is little understood because it has never been adequately explained," he said. "As a company deeply engaged in the marketing and advertising process, Metromedia has a responsibility to help give an informed perspective to the general public, educators, government officials and community leaders."

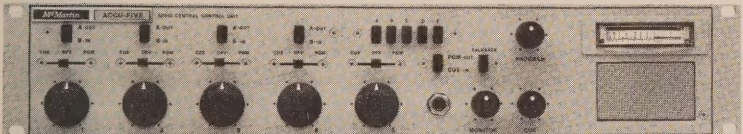
Mr. Kirkpatrick's commentary begins with the observation: "The Federal Trade Commission is a unique observation post from which to study the American marketing system. My experience at the FTC during the last few years has reinforced my admiration for that system. The principal role of the FTC is, of course, to ferret out what is wrong, and the publicity given to the activities of the FTC should not obscure the appreciation of how much is right with the marketing system."

Expressing belief that the marketing challenges of the 1970's will be met in major part by the marketing profession responding voluntarily to the forces at work in the marketplace," Mr. Kirkpatrick cautions: "However, where, for whatever reason, those responses fall short of meeting the challenges, government, in particular the FTC, will play an important role."

Underscoring the need for voluntary cooperation between business and government, he continues:

"Statesmanship will be required on both sides. This means that the FTC, while not withholding law enforcement, should encourage voluntary compliance to the greatest extent possible. It means,

**accu-five**



**\$495**

versatile 5 mixer 3 1/2" rack mount console  
5 microphone mixers—13 inputs  
mixers switchable to balanced high level  
monitor, cue and talkback all standard  
speaker muting for control room and studio

*from the "FULL CHOICE" line*

**McMartin**

**consoles**

McMARTIN INDUSTRIES, INC. • 4500 SOUTH 76th STREET OMAHA, NEBRASKA 68127 • TELEPHONE (402) 331-2000

MORE INFO? CIRCLE SERVICE CARD ITEM 83.

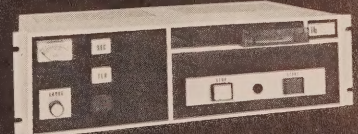
**15 day free trial shows you why ITC tape cartridge equipment is an industry leader.**



**SP SERIES REPRODUCER**

A two week test in your own broadcast facilities is the only fair way for you to evaluate the performance of ITC's premium line cartridge equipment. Advertising statements are no longer simply claims, but become actual facts proven first hand. Find out for yourself how ITC has built in all the features demanded by broadcasters since tape cartridge equipment was invented. If ITC equipment fails to measure up, you're under no obligation. You'll find that ITC dependability is something on which you can rely completely.

**RP SERIES RECORDER/REPRODUCER**



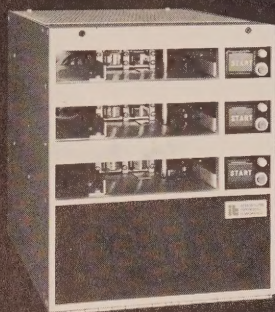
**Call us collect to arrange a 15 day free trial 309-828-1381**

**INTERNATIONAL TAPETRONICS CORPORATION**  
2425 South Main Street,  
Bloomington, Illinois 61701

MORE INFO? CIRCLE SERVICE CARD ITEM 84.



**No. 1 number for  
tape cartridge  
equipment  
309-828-1381**



**3D SERIES REPRODUCER**

A collect call to the above number will bring you all the facts you need to know about tape cartridge equipment. One call will establish a working relationship between you and our broadcast oriented people...a relationship that delivers dependable performance at a truly competitive price. The relationship will last as long as you use ITC equipment...in the selection of equipment, proper servicing, and adaptation of machines to your broadcast requirements. If you're thinking tape cartridge equipment, find out why hundreds of stations depend on ITC.

**WRA SERIES RECORDING AMPLIFIER**



**Call collect for  
information on  
free trial and  
leasing plans**

**ITC** INTERNATIONAL  
TAPETRONICS  
CORPORATION

2425 South Main Street,  
Bloomington, Illinois 61701

on the other hand, that the marketing profession must respect and understand the role of government in the marketplace.

"Finally, while dealing with all of the competitive pressures that prevail, the marketing profession must respond more quickly and more willingly to consumerism, realizing that it is not a transitory phenomenon and that business policies of the 70's must be molded to its demands."

The greatest marketing challenge of the 1970's is "meeting the new demands of the consumer," he says. "Perhaps foremost on such a list would be the need to increase the amount and quality of information readily available to consumer about the products they purchase... Its fulfillment is basic to the working of the private enterprise marketing system. Since our competitive economic system is based on the proposition that resources should be allocated in response to consumer demands, fair and free competition is threatened by an uninformed public just as it is by a misinformed public. I think that the

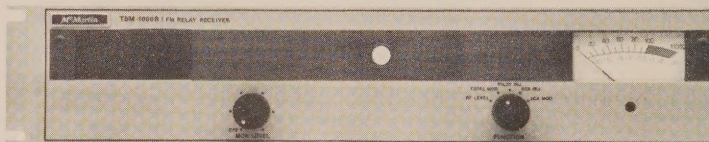
marketing system is responding to the consumer's demand in this regard," states Mr. Kirkpatrick. He adds:

"Such concepts as unit pricing, the care labeling of clothing, nutritional labeling, and other informational marketing and promotional techniques have taken hold and are meeting with widespread approval. The challenges of the 70's will also involve, I believe, a continuing re-evaluation of the rights and duties as between sellers and buyers."

Mr. Kirkpatrick was appointed chairman of the FTC a year after an American Bar Association committee that he headed, formed at President Nixon's request to evaluate the Commission, submitted its report. He returned to private law practice in Washington, D.C. and Philadelphia last February, at the conclusion of the FTC's extensive public hearings on modern advertising and related marketing techniques undertaken to furnish regulatory guidelines.

The FTC was established by Congress in 1914 with broad powers in the areas of antitrust and consumer protection. It is the principal Federal agency in the regulation of marketing.

## **TBM-1000B series**



**TBM 1000B single channel  
\$250**

**TBM 1005A five channel  
\$300 (1st channel)  
\$10 each additional channel**

Program relay or monitoring applications  
RF level, SCA injection, modulation % metering  
+ 8 dBm balanced 600 ohm audio output  
Built in monitor amplifier and speaker  
Stereo and SCA plug-in options

*from the "FULL CHOICE" line*

**McMartin**

McMartin Industries, Inc. 4500 South 76th Street, Omaha, Nebraska 68127 (402) 331-2000

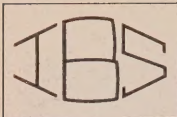
MORE INFO? CIRCLE SERVICE CARD ITEM 86.

**FM receivers**



ENCLOSE CHECK OR MONEY ORDER FOR FULL AMOUNT WITH ORDER.





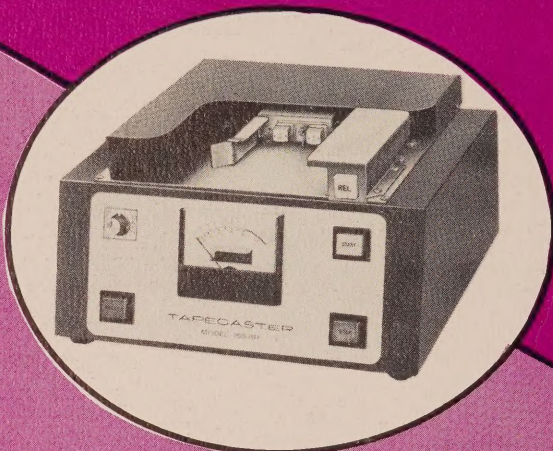
the journal of  
college radio

Wake Forest University  
P.O. Box 7777 Reynolds Station  
Winston Salem, N.C. 27109

EDMOND, OKLAHOMA 73034

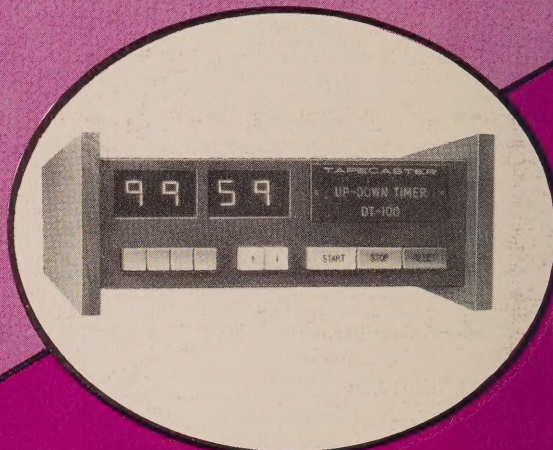
RETURN POSTAGE GUARANTEED

## TAPE CARTRIDGE MACHINES



MODEL X-700RP  
NET PRICE \$550.00

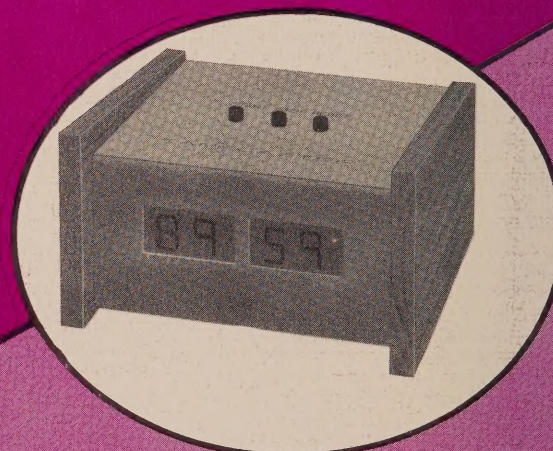
## DIGITAL TIMERS



MODEL DT-100  
NET PRICE \$300.00

## OTHER EQUIPMENT

- \*Playback Cartridge Machines
- \*Delay Cartridge Machines
- \*Stereo Cartridge Machines
- \*Low Cost Splice Locator
- \*Digital Programmers
- \*Master Clock Systems With Digital Slaves
- \*Mark IV Professional NAB Cartridge
- \*Pre-packaged Cartridge RE-LOADS



MODEL DT-90  
NET PRICE \$200.00

TAPECASTER

**HOT LINE**

TOLL FREE ORDER NUMBER

**800 638-0977**

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SERVICE AND TECHNICAL INFORMATION

**TAPECASTER TCM, INC.**

Box 662 • 12326 Wilkins Avenue, Rockville Maryland 20851  
Area Code 301 881-8888